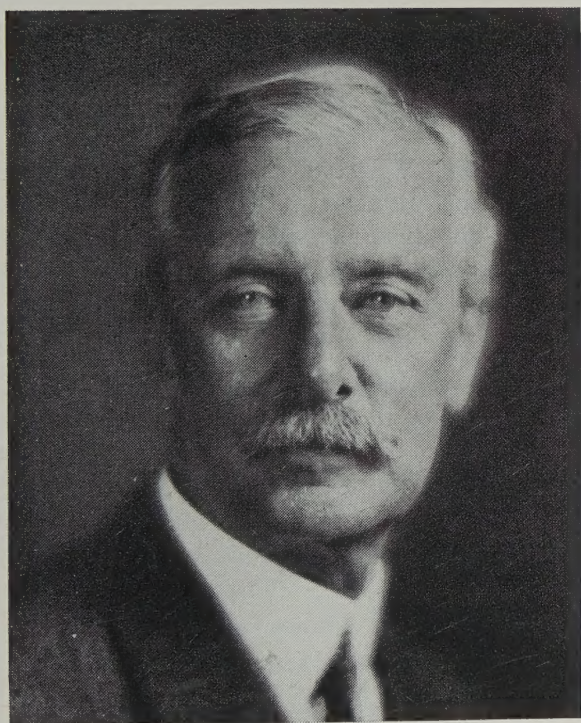


The Hymn

JULY 1953



T. TERTIUS NOBLE

1867 - 1953

Volume 4

Number 3

Directions For Congregational Singing

FROM JOHN WESLEY'S 1761 LIST

SING ALL. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

SING LUSTILY, and with a good courage. Beware of singing as if you are half-dead or half-asleep; but lift up your voice with strength. Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sing the songs of Satan.

SING MODESTLY. Do not bawl, so as to be heard above or distinct from the rest of the congregation — that you may not destroy the harmony — but strive to unite your voices together so as to make one clear melodious sound.

SING IN TIME. Whatever tune is sung, be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

ABOVE ALL, SING SPIRITUALLY. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve of here, and reward you when he cometh in the clouds of heaven.

Additional copies of Wesley's Directions may be secured from Outlook Publishers, 1 North Sixth Street, Richmond 19, Va.

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In Memoriam

T. Tertius Noble, whose picture appears on the cover of this issue, was President-emeritus of The Hymn Society at the time of his death, May 4, 1953.

The Hymn

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The Editor's Column

THE HYMN SOCIETY OF GREAT BRITAIN AND IRELAND

The Hymn Society of America has good reason to be proud of its sister Society abroad. Such pride would be justified in the light of its excellent *Bulletin*, if for no other reason. The Reverend Erik Routley, its editor, is well known in America. The same penetrating analysis and scholarly concern which characterize his recent books are reflected in the official publication of The Hymn Society of Great Britain. Routley's *Hymns in Human Life* is a worthy successor to Lord Ernle's volume on the psalms; his views are set forth with incisive clarity and there is an almost ruthless condemnation of mediocrity in the world of hymns.

Other members of the British Society are well known on this side of the Atlantic. Canon Briggs, whose visit here three years ago is remembered gratefully, made a lasting contribution through his hymns to the advancement of hymnody here and abroad. Thomas Tiplady's life and work are known across America and Canada; his hymns appear in an increasing number of hymnals in both countries. Frank B. Merryweather's "Shall not the Judge of all the earth" has attained unusual eminence in recent months. Maurice Frost's scholarship is reflected in his recent volumes on the early Psalter tunes. Kelynack's interest in the Wesleyan contribution to hymnody was reflected in our April issue. The mere listing of these distinguished men scarcely does justice to their outstanding work in hymnody.

Perhaps the man whose name will be increasingly known across the entire world is the editor of the revision of the *Julian Dictionary of Hymnology*, the Reverend L. H. Bunn. He has undertaken a momentous task for which he is eminently qualified.

Mention must be made in these comments of Millar Patrick, whose sudden death removed from active work and interest the man whose fame and scholarly endeavor permitted him to rank with Julian. As a result of Dr. Patrick's visit to America in the 1930's relations between the two Societies were cemented, and the foundations laid for the closer ties of cooperation and mutual respect which have grown over the past decade.

Many of our members also belong to the British Society. We invite still more to become members, and suggest that they contact Miss Edith Holden, Rock Ridge, Greenwich, Connecticut, for further information relative to necessary arrangements.

"Singing The Words God Has Put In Our Mouths"

A PERSONALIZED ACCOUNT OF THE 1551 GENEVAN PSALTER
John H. Gerstner, Jr.

I BELIEVE THAT the story of the Genevan Psalter can be told in terms of four men. John Calvin championed the principle of the congregational use of the Psalms, which he called "singing the words God has put in our mouths."¹ Clement Marot and Theodore Beza provided the poetical versification. Louis Bourgeois supplied the tuneful melodies for the words which God has put in our mouths.

1. *Calvin lays the foundation for the Genevan Psalter.*

If Gothic architecture can be called theology in stone, it is even more true that the Genevan Psalter is theology in music. To say that John Calvin was the father of this Psalter is to say the same thing. And he was the father of Reformed music, although unlike the other two great reformers, Martin Luther and Ulrich Zwingli, he was not himself a musician. Luther was even called the Palestrina of the Reformation—but a similar claim could not be made for the great Genevan, although, let it be quickly observed, he was by no means devoid of musical appreciation. No less competent a music critic than Sir Richard Terry takes sides with Calvin against the French composer, Goudimel, in favoring the dropping of a fourth rather than a second in a certain composition.² Calvin also made the statement, not unlike Luther who rated music next to theology itself, that "among the other things which are suitable as a means of recreation, and of giving pleasure, music has a primary place. . . And in truth we know by experience that music has a secret, and almost incredible power to move hearts."³ Nevertheless, Calvin's musical significance lies not in his own skill in that field but in his laying the theological foundation on which competent musicians could build.

These theological foundations which account for the development of Reformed music in general and the Genevan Psalter in particular are at least four in number. First, the principle of the authority of the Word of God. Calvin was a great defender of the ideal that nothing should be used in the public worship of God which was not prescribed by God himself in the Scriptures. Hence

his advocacy of the use of the Psalms in worship as indicated by his words which we have chosen as the theme of this paper, "Singing the words God has put in our mouths." That is, let us sing to God's praise only that which God has provided for the purpose through the inspired words of the sweet singers of ancient Israel. In enunciating this principle, Calvin was reverting to the earliest practice of the Christian Church as indicated for example, in the fifty-ninth canon of the Synod of Laodicea about 360. We forbid "*the singing of uninspired hymns in the church, and the reading of uncanonical books of Scripture.*" It is worthy to note the difference between Calvin and Luther at this point. Luther used the Psalms but favored the Latin hymns of the Christian Church and composed many based on the New Testament. In other words, Luther inclined to purely human compositions based on the gospels especially while Calvin insisted on the inspired poetry of the Old Testament Psalter. Where he deviated from this principle he still confined himself to inspired literature elsewhere—such as the *Magnificat* of the Virgin and the *Nunc Dimittis* of Simeon. The first principle, then, nothing but divinely inspired literature for use in the worship of God virtually created the Genevan Psalter.

A second Calvinistic principle of basic importance for the emergence of the Genevan Psalter is the Reformation doctrine of the priesthood of all believers. According to this, there is no difference of kind between laity and clergy—all have immediate access to God through their common and final priest, Jesus Christ, who has opened up a new and living way to the Father in His own blood and made it accessible to all who believe. This trust spelt the emancipation of church music from the clergy and a return of it to the congregation. Congregational participation in the liturgy in general, and singing in particular, had been reduced, through the development of the Romish hierarchical system, to a negligible minimum. Calvin gave back to the people of Geneva their right of congregational singing—singing of the Psalms, of course. So during his first stay in Geneva he and Farel came to Council with the request to grant this right to all believers. It is also significant that he encouraged the use of popular tunes so that the people would be able to exercise their restored privilege. While he retained the choir he employed it not to entertain or perform but to lead the people so that they would learn once again how to sing the songs of Zion in concert.

The third theological foundation of the Genevan Psalter was the doctrine of common grace. By this it was recognized that there are two types of divine gifts—supernatural and natural. The former are the virtues wrought in the soul by a special work of grace; the latter are those which pertain to secular matters and are distributed to all, not to saints only; as a matter of fact, often to sinners. But, wherever they were Calvin recognized these and used them for his purposes. Skill in music is a natural rather than supernatural skill but Calvin was ever on the alert to capture this for the worship of God. Thus at his Academy in Geneva he made music required four hours each week. The choir thereby trained in this skill was to lead the people so they could, under its leadership cultivate the same skill. Acting on this same principle Calvin was quick to appreciate the able, though not excessively orthodox, Marot, and to stand by the gifted composer, Bourgeois, who was thrown into prison for breaking some of the rigid discipline of Geneva of which Calvin was himself the main author. Abraham Kuyper in his admirable *Lectures on Calvinism* so aptly remarks, "Music. . . would flourish, henceforth, not within the narrow limitation of particular grace, but in the wide and fertile fields of common grace."⁴

The fourth and last theological foundation we will consider is Calvin's magnificent theocentricity. Possibly, no man in history was more determinedly devoted to the glory of God. All he thought, all he did, had to be directed to the exaltation of the sovereign majesty of almighty God. I think it is this principle which explains some surprising and unfortunate musical idiosyncracies of our Reformer. Why, for example, did he oppose the accompaniment of the organ in congregational singing? Why was he, unlike Luther, opposed to four-part singing? Why was the choir allowed to sing the parts but the people, quite against the wishes of the composer, Bourgeois, restricted to unison singing of the melody? This is a surprising position for a man of culture to take who exhibited and championed as much natural talent as Calvin did. It has been suggested that the reason for Calvin's unexpected opposition to harmony was the fact that the people were not yet trained for it. But this does not seem true, nor would it explain his opposition to the use of the organ. The explanation is to be found, I believe, in his constant concern for the glory of God and his fear that too elaborate a musical service would draw the minds of simple worshipers from the glorifying of God to the ad-

miring of human skills. Many a church father had expressed this fear before Calvin.

2. *Marot and Beza build the framework of the Genevan Psalter.*

The metrical versions of the Psalms were put to general popular use by the court and people of France in the 1540's. Instead of the secular and frequently vile *chansons* so commonly sung hitherto a musical revival exhibiting itself in wide-spread Psalm-sing-spirations had broken out. Each courtier and lady had claimed one particular Psalm tune as his own special song, taking their cue from the future King and Queen, Henry II and Catherine d'Medici themselves.

Unlikely as such a wide-spread popular use of the Psalms may be today, this had happened before—in the early days when the Psalter was the hymnal of the Church. John Chrysostom in the fourth century writes, for example: "David is always in their mouth, not only in the cities and churches, but in courts, in monasteries, in deserts, and in the wilderness. He turned earth into heaven and men into angels, being adapted to all orders and to all capacities."⁵

But the question is, what caused this general outburst of popular if not pious Psalm-singing in sixteenth century France? The answer is Clement Marot. Marot was born in 1496 and the muse must have been transmitted from his poet father's bloodstream, for the youth quickly exhibited great skill. In 1519 he entered court life and at the establishment of Margaret of Angoulême he also learned evangelical principles which he confessed in 1527. It was these which were to cause him some trouble and he had to flee to Cahors. He returned to favor again. "In 1530," as one writer has it, ". . . he married. Next year he was again in trouble" . . .⁶ In 1535 came his worst trouble, however, for he was involved with the Placardists who posted signs which vilified the mass, in the main streets of Paris. This time Marot fled to the Duchess Renee in Ferrara, Italy, at whose court at this same time was another French Evangelical refugee by the name of John Calvin. When Marot finally was free to return to France in 1539 he was received cordially by King Francis I and actually given a house and lovely grounds at Lyons. Here it was (was it as a result of Calvin's influence; perhaps even suggestion?) that Marot began to versify the Psalms which so quickly became the rage we have previously described.

But this popular triumph became Marot's undoing. In 1539 the first Calvinistic Psalm book was published at Strasbourg consisting of eighteen versified Psalms, twelve of which were by Marot. In 1542, thirty Psalms by Marot were published and dedicated to the King. All was going well for the French poet—but unfortunately it went too well. His psalms appealed not only to the good Catholics, but, alas, to the heretical Protestants as well—as a matter of fact, especially well. Soon the Huguenots were out-singing the Catholics who suddenly found that their fashionable court theme-songs had become the hall-mark of the dangerous heresy. As the Huguenots sang more lustily the orthodox Sorbonne condemned the Psalms, the Catholics swallowed their mirth, and the hitherto popular Marot was suddenly in an embarrassing situation. Expeditiously in 1543 he fled to Geneva where another French Evangelical refugee was now the dominant figure, one John Calvin by name.

The relationship of the two refugee Frenchmen in Switzerland is an interesting story. Calvin, the stern moralist bending all his genius to glorify his God and Marot, at best a casual Evangelical without deep attachment to the Reform and merely a light-hearted poet of genius; or, at worst, an opportunistic free-thinker, were not, shall we say, a natural choice for room-mates.⁷ But this team lasted a year because Marot liked his job of versifying more Psalms and Calvin recognized a genius, even if he weren't a Puritan, when he saw one. So Marot, encouraged by Calvin, completed twenty more Psalms before he found the restrictions of Geneva more than his courtly past and poetic sensibilities could endure.

When Marot left Geneva he also left many Psalms unfinished and no one to succeed him. But in the providence of God, which in the creation of the Genevan Psalter, showed a distinct predilection for refugee Frenchmen, came Theodore Beza to Geneva. A comparison of Beza who was to complete Marot's work, with his predecessor reminds one of George Bernard Shaw's little play, *The Doctor's Dilemma*. In this story the doctor has only one vacant bed and two desperately ill applicants. One of these is an artistic genius of no moral account and the other is a very good man who, at the same time, is the essence of mediocrity. The doctor's dilemma, of course, is which of these men should be saved? They could be Marot and Beza, except that Marot was not altogether worthless morally and Beza was not without some

poetical merit. There was, however, no comparison, between the deep evangelical character of Beza and the cavalier nature of Marot; nor, on the other hand, between the poetic genius of Marot and the relatively modest gifts of Beza. When, however, Calvin once accidentally (how Calvin must roll in his grave at the use of the word "accidental") stumbled on a versification of a Psalm by Beza he realized he had the man to continue the work of Marot and soon persuaded Beza and the Council of that fact. So it was that in 1551 thirty-four of Beza's versions together with those of Marot were published and the Genevan Psalter, whose four-hundredth anniversary we celebrated in 1951, was born. It was to be completed eleven years later.

3. *Bourgeois finishes the structure.*

So Calvin had laid the foundation; Marot and Beza had built upon it. The Genevan Psalter was largely done except for one all important element—the music. Words without music were like a skeleton without life as far as congregational singing was concerned. To be sure there were tunes employed for Marot's very first verses. But many more tunes needed to be provided and for this vital contribution to the making of the Psalter God brought another Frenchman to Geneva—Louis Bourgeois. We do not know whether Calvin had anything to do with this musician's coming to the Swiss town, but he had everything to do with his recognition. Bourgeois appreciated music and Calvin appreciated Bourgeois.

Indeed Calvin appears to have been about the only one who did appreciate Bourgeois. When he came to Geneva it was to fill the musical post left by Franc. Bourgeois was not thought to be able to do the job alone but another man, Fabri, was also appointed. The hundred florin's salary which Franc had received was divided, with Fabri receiving forty and Bourgeois sixty florins each. Later, the *Geneva Register* informs us, Bourgeois' pay was reduced to fifty florins. When he pled for more, two measures of corn was granted in view of an expected increase in his family but not even the intercession of Calvin could get the tight Council to give Bourgeois a raise. Calvin was successful, however, in rescuing him from jail where he had been preemptively thrown when he dared to introduce some musical innovations without the permission of the town Council.

Under these trying circumstances, with Calvin supporting him, Bourgeois developed the melodies of the Psalter. Where he

got these melodies is a matter of speculation. Grove's *Dictionary* states that: "How far the other tunes adapted by Bourgeois are original it is impossible to determine. A few can be traced to a German original, some are constructed out of fragments of earlier melodies, while others are adapted from secular songs popular at the time. It is not improbable that every tune in the Genevan Psalter belongs to one or other of the above categories."⁸ Of OLD HUNDREDTH, for example, Millar Patrick approves the statement that "'its component parts are found over and over again in various combinations, and, while one of the most effective, it is also perhaps one of the least original tunes in the Genevan Psalter.'"⁹ Be all this as it may, it is clear that the attractive melodies of this Psalter are mainly traceable to the work of Louis Bourgeois who, serving as editor from 1542-1557, added some seventy tunes to the Psalter. All this is well known and commonly recognized but Kuyper calls our attention to achievements of this Calvinistic composer which are not so well known. It was Bourgeois who exchanged the eight Gregorian modes for the two from popular music; the major and minor. He also wedded melody to verse in what is called expression, developed solfeggio or singing by notes, reduced the number of chords, distinguished the various gamuts more clearly and generally simplified the knowledge of music, all, apparently, under the aegis of Calvin.¹⁰

There was, however, one point of basic and irreconcilable difference between the theologian and the musician. The musician was right, but unfortunately the theologian won the argument. This concerned part-singing. Bourgeois, who strongly favored it, would have had no trouble with Luther or Knox, but Calvin was resolutely opposed. His opposition not only ultimately dismayed Bourgeois so much that he left Geneva in 1557, but the use of unaccompanied melodies characterized the Reformed singing of Psalms, in most places, for centuries.

Nevertheless, before Bourgeois left Geneva he had bequeathed to the Psalter the lovely melodies which helped to make Psalm-singing a thing of beauty. Bridges remarks, "Historians who wish to gain a true philosophical account of Calvin's influence at Geneva ought probably to refer a great part of it to the enthusiasm attendant on the singing of Bourgeois' melodies."¹¹ True enough—Calvin owed much to Bourgeois; but how far would Bourgeois have gotten without Calvin? He did not, to be sure, get harmony because of Calvin; but, without him he likely

would not have been able to develop even melodies in Geneva. As Kuyper also aptly observes: "If Bourgeois was the great master whose works still assure him a front rank among the most noble composers of Protestant Europe, it is also worthy of note that this Bourgeois lived and laboured in Geneva, under the very eyes of Calvin and even partly under his direction."¹²

There, then, in brief, is the story of the Genevan Psalter of 1551. The ideal itself came from John Calvin, the poetry and verse from Clement Marot and Theodore Beza, and many of the melodies from Louis Bourgeois. But all of it, as each of these men knew, came from God in order that his people could sing the words which He has put in their mouths to the praise of his glory who put them there.

1. Preface to *Opera* of 1545.
2. Davies, *John Calvin*, p. 43.
3. *Opera* VI, 170 and VIII, 469; cited by Davies, *op. cit.*
4. *Lectures on Calvinism*, p. 228.
5. *The Psalms in Worship*, edited by J. McNaughter, p. 170.
6. *Encyclopedia Britannica*, 14th ed., vol. XIV, p. 936.
7. It is interesting to note that Douen, Marot's main biographer, has a distinct preference for his hero and no little aversion to Calvin's type of person.
8. *Dictionary of Music and Musicians*, Vol. I. p. 375.
9. *Op. cit.*, p. 23.
10. Kuyper, *op. cit.*, pp. 228f.
11. Patrick, *Four Centuries of Scottish Psalmody.*, p. 26.
12. *Op. cit.*, p. 228.

Daniel Sedgwick: Pioneer of English Hymnology

J. VINCENT HIGGINSON

THE LATE NINETEENTH CENTURY produced the first extended fruits of research in English Hymnology. Although these beginnings were humble, the surge of activity and interest in this field reached a high point by the end of the century with the publication of the Julian *Dictionary of Hymnology*. Of course, the Dictionary was indebted to work done by earlier scholars, among them a now little-remembered man who was nevertheless an outstanding figure in his day, Daniel Sedgwick. Many hymnal editors and later hymnologists have paid a just debt and acknowledged his help, a factor that has helped to keep his name from becoming a memory.

Julian, although indebted to Sedgwick, pays him no direct credit in the Preface of the Dictionary, but makes special mention of W. T. Brooke who is described in the later pages as one who learnt all that Sedgwick could teach him. It was William T. Brooke who wrote the article on Sedgwick for the Dictionary and he refers to Sedgwick saying that "he may well be called the father of English hymnology." Others, notably Benson, refer to him in a similar manner.

Daniel Sedgwick (1814-1879) was born in London in humble circumstances and apprenticed to a shoemaker, a trade not in the least likely to distinguish any one as a hymnologist. Since he was never really taught the trade, it is not surprising that his energies sought outlets of greater interest. In time he turned to collecting second-hand books. By the time he was twenty-three, his hobby had so developed that he determined to open a shop. This in time developed to a lucrative business and his shop at 81 Sun St., Bishopsgate, became a focal point for many of the clergy, for he specialized in theological literature. It is but natural that many members of this group would then be concerned with English hymns; their interest served to sharpen his own. Sedgwick was ever on the lookout for rare items to round out his own collection and those of others, including Horatius Bonar, who in time became known as a famed hymn book collector.

Around 1840 Sedgwick taught himself to write but he never progressed to a stage of extensive literary composition. These years also record an intense interest in his hobby and truly fruitful results gained from a study and comparison of the numerous hymn

books that flooded the market. Contemporary accounts characterize him as slovenly in his dress and habits but in the final analysis this had little bearing on his future work for he was a painstaking investigator. Seemingly he was so absorbed in his hobby that he was indifferent to personal matters.

Inquiries from his clientele served to make Sedgwick aware of the basic ignorance concerning seventeenth and eighteenth century English hymns and hymn writers. But in the process of seeking the answers to the many questions asked of him, Sedgwick gradually developed a fund of knowledge that soon set him apart as an authority in the sphere of English hymnology. The time was ripe for such inquiries, for the growing use of hymns in the dissenting churches and the new interest in the older hymnology created by the Oxford Movement were awakening many a clergyman to a field that was largely unexplored.

In accumulating his own library and seeking duplicate copies for his friends Sedgwick came to realize the scarcity of some early hymn books in a market that turned them out in such great numbers. To supply these practically inaccessible books of English hymn writers he began a series of reprints dating from the late 1850's, under the general title of *The Library of Spiritual Songs*. Most of the names of the hymn writers included in the series are hardly known today and their hymns little used. However, the reprints made the hymns available to his generation and furnished a source for the investigators of his own and a later day.

These were separate volumes which fortunately contained a memorial. Some of them were fairly lengthy biographies and written especially for the series. The others seem to be briefer notices written in some cases by Sedgwick himself. In order of their appearance there were (1859) William Williams, John Mason, Thomas Shepherd; (1860) Augustus Toplady, Robert Seagrave; (1861) Joseph Grigg, Richard Kempenfelt, and John Stocker; (1862) James Grant, and John Ryland; (1863) Samuel Crossmans and Anne Steele; and lastly Thomas Oliver, published in 1868.

Although these reprints were much appreciated, Sedgwick's fame as a hymnologist fundamentally rests on his *Comprehensive Index of many of the Original Authors and Translators of Psalms and Hymns with Dates of their Various Works Entirely Collected from Original Publications* (1860). The original list occupied eight pages, double columns, with a note at the end stating the

compiler's wish to make the list as complete as possible and welcoming any helpful communications. His own efforts and undoubtedly those of others interested enabled Sedgwick to re-issue the list in 1863 but this time there were sixteen pages, double column, containing in all over 1400 names, with dates associated with their lives and hymns. Parenthetically, we might add that a hurried survey showed that neither Newman nor Faber were mentioned in the first list but had been added in the second. At the end of the second list we are informed that a catalog of some 1600 hymn books and Psalms could be obtained at a nominal fee.

As the knowledge of this list grew it is no wonder that Sedgwick's place of business was frequented by those desiring further information on hymnological matters and that he was burdened with a large correspondence from those at a distance, seeking to determine the author of various hymns and their dates of copyright. Occasionally from about 1870 we find Sedgwick's answers to some of these matters in *Notes and Queries*, that valuable hodge-podge of information, "a medium of inter-communication for literary men, artists, antiquarians, and genealogists," dating from 1850. After 1870 Sedgwick's name does not seem to appear due, no doubt, to a lack of time and to failing health.

In January 1859 H. J. Gauntlett remarked in an article in *Notes and Queries* that while the history of the English Psalm writers had been well taken care of by a Mr. (John) Holland, there was no history of English hymns. Gauntlett knew of John Gadsby's *Memories of Hymn Writers of the 17th and 18th Centuries* but observed that this study could hardly claim the distinction of being a history of English hymnology. Undoubtedly the readers were not aware of the work being done in a serious way by Daniel Sedgwick in these years but known or unknown, here English hymnology had its real beginning.

Sedgwick's humble efforts might still have remained unknown for a much longer period and probably never been given their due, save for the publication of Lord Selborne's *Hymns of Praise* (1862). How deep was Lord Selborne's debt in a day when mutilated hymns were even then a common topic, can best be told by the fact that nearly all the hymns were traced to their source. In acknowledging his debt to Sedgwick he states that all but twelve of the 412 hymns were traced and that the texts were collated with the originals. As the book went through several editions Sedgwick's work became more generally known and respected.

It was Lord Selborne who wrote the oft quoted article on "Hymns" in the ninth edition of the *Encyclopædia Britannica* which was later republished separately with some additions and corrections. Here he speaks of Sedgwick as a person who cannot be mentioned without special honor and he adds that Sedgwick's researches were the most painstaking, sympathetic and accurate of all modern students of British hymns. The Rev. L. C. Biggs in the annotated edition of *Hymns Ancient and Modern* (1867) likewise records his debt to Sedgwick. Others who sought his advice were Charles H. Spurgeon the author of *Our Own Hymnbook* (1866) and Josiah Miller in his *Singers and Songs of the Church* (1869). John Julian points out some errors of Sedgwick, but in connection with Josiah Miller's book admits that this was painstaking work and that any failures were usually omissions rather than positive errors, a likely case in a field that was then in its infancy.

Through a request for some information about Daniel Sedgwick in *Notes and Queries* (1892) we learn fortunately that his library was bought by a Mr. C. Gordelier who published a catalog of a portion of it. On his death a few years later the remainder we are told was purchased by a Mr. W. W. Wileman.

Such were the beginnings of English Hymnology. At a time when the Julian is in the course of revision it is well to recall the first efforts. Julian himself pointed to other researchers and mentions the work of C. D. Hardcastle, G. J. Stevenson, and Dr. C. Rogers, (and we might add Samuel Bury who was likely the first to explore the sources of English hymnody at the time of Watts.) In the 3rd edition of Bury's *Collection of Psalms, Hymns and Spiritual Songs*, and in the 4th edition, 1724, we find a list of about fifteen sources from which he culled the contents. Neither was America to be left out of the picture for Elizabeth (Rundle) Charles' *The Voice of Christian Life in Song, or Hymns and Hymn Writers of Many Lands and Ages*, (1859) shows how the interest in hymnody was growing. None the less, even when we consider the work of others, the long, patient climb of Daniel Sedgwick makes him leader, if not pioneer of English hymnology.

NOTE

An increasing number of requests for appropriate dedicatory material for use in services where hymnals are to be set apart for the Church have been received by the Editors. Accordingly, a Litany of Dedication is published on the next page.

Litany Of Dedication For Hymnals

THE EDITOR

Hymn: "Rejoice, ye pure in heart"

Minister: Let us pray. Almighty and Everlasting God, Who hast set a song in our hearts, we give Thee thanks for the gift of melody, sanctified to Thy praise. We especially remember before Thee those who have written hymns which enshrine Thy people's praise. May Thy Holy Spirit abound in our hearts as we set apart these hymnals, dedicated to divine service in Thy House and for the worship of Almighty God, Father, Son, and Holy Spirit. Amen.

People: We offer unto Thee, O God, the sacrifice of praise.

Minister: That they may be heralds of Thine Eternal Kingdom in the Church of Jesus Christ, the hearts of true believers, and throughout all the world:

People: Attend unto our prayer, O God.

Minister: For the Christian nurture of little children and for the Christian education of youth:

People: Attend unto our prayer, O God.

Minister: To the comfort and solace of all who lift up their hearts unto Thee in songs of love:

People: So will we sing praise unto Thy name forever.

Minister: For opening the eyes of the heart and windows of the soul:

People: So will we sing praise unto Thy name, O Thou most High.

Minister: As a solemn witness to the rule of our Savior, resurrected and ascended, sitting on the right hand of God the Father Almighty, before Whose throne the angels perpetually do sing:

People: Attend unto our prayer, O God, and hear us as we come before Thy presence with a song.

Minister: To the everlasting glory of God, before Whom all praise waiteth; unto the honor of Jesus Christ, the Brightness of the Father's glory; and unto the eternal witness of the Spirit of Truth.

People: Hear the prayer of Thy people as we bring these hymnals, an offering to Thee, in the Name of the Father, and of the Son, and of the Holy Spirit, World without end. Amen.

Pioneers of Christ

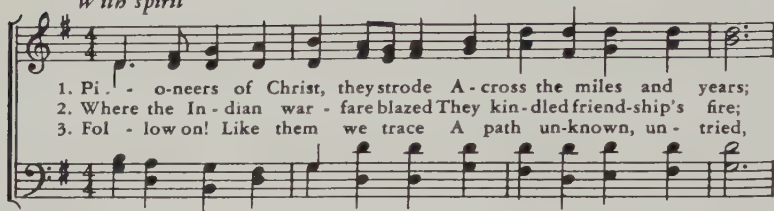
National Missions Sesquicentennial Hymn

1802 - 1952

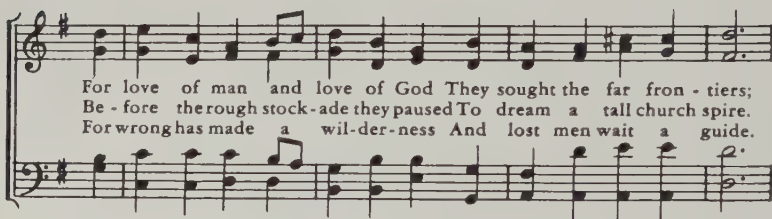
"SHELDON JACKSON"

Dorothy Ballard

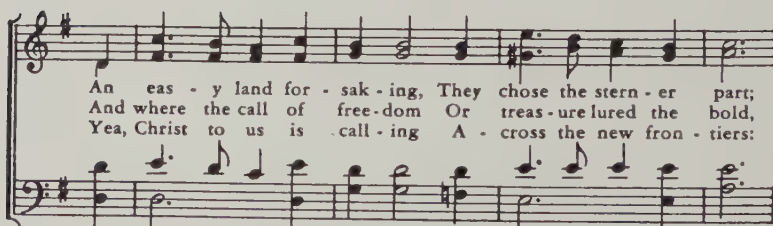
Dorothy Ballard

With spirit


1. Pi - o-neers of Christ, they strode A - cross the miles and years;
2. Where the In - dian war - fare blazed They kindled friend-ship's fire;
3. Fol - low on! Like them we trace A path un-known, un - tried,

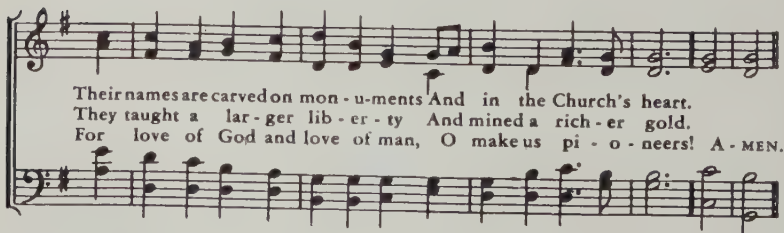


For love of man and love of God They sought the far fron - tiers;
Be - fore the rough stock - ade they paused To dream a tall church spire.
For wrong has made a wil - der - ness And lost men wait a guide.



An eas - y land for - sak - ing, They chose the stern - er part;
And where the call of free - dom Or treas - ure lured the bold,
Yea, Christ to us is call - ing A - cross the new fron - tiers:

A	land	for - sak - ing,	They	chose	a	part;
The	call	of free - dom	So	lured	the	bold
Yea, Christ	is	call - ing	A - cross		the	fron - tiers



Their names are carved on mon - u - ments And in the Church's heart.
They taught a lar - ger lib - er - ty And mined a rich - er gold.
For love of God and love of man, O make us pi - o - neers! A - MEN.

A Goethean Hymn?

J. ALAN PFEFFER

FOR SOME TIME students of Goethe and of hymns, Professor Theodore B. Hewitt among them,¹ have been puzzled by a poem which recurs in a number of American hymnals and is variously linked with the name of the sage of Weimar. In most of these collections of sacred songs the text of the poem is the same or nearly the same.² With minor exceptions it generally reads:

I

Purer yet and purer
I would be in mind,
Dearer yet and dearer
Ev'ry duty find;
Hoping still, and trusting
God without a fear,
Patiently believing
He will make all clear.

II

Calmer yet and calmer
In the hour of pain,
Surer yet and surer
Peace at last to gain;
Suffering still and doing,
To His will resigned,
And to God subduing
Heart and will and mind.

III

Higher yet and higher
Out of clouds and night,
Nearer yet and nearer
Rising to the light,—
Light serene and holy,
Where my soul may rest,
Purified and lowly
Sanctified and blest.

IV

Swifter yet and swifter
Ever onward run,
Firmer yet and firmer
Step as I go on.
Oft these earnest longings
Swell within my breast,
Yet their inner meaning
Ne'er can be expressed.

The editors of *The New Laudes Domini* of 1892 and *The American Hymnal* of 1913 attribute the poem to "J. W. von Goethe."³ In *The Hymnal of Praise*, which appeared in 1912 and admittedly is the product of a joint undertaking by a number of scholars and noted divines, the author's name is spelled out "Johann Wolfgang von Goethe,"⁴ and in *The Institute Hymnal* of 1921 and *The Praise Book*, published in 1906, the dates of the poet's birth and death, 1749-1832, have been added.⁵ Several other hymnals, especially those published by The Century Company in 1897, 1900, and 1915, ascribe the hymn in question to "J. W. von Goethe, 1858,"⁶ whereas the twentieth century edition of the *Church Hymnary* associates it with "Johann Wolfgang von Goethe, tr. 1858,"⁷ ostensibly correcting the legend in the parent collection of 1895 where, by an odd stretch of the imagination,

the poem is said to have been "tr. by Johann Wolfgang von Goethe, 1858."⁸

On the other hand, Charles Seymour Robinson points out in his *Annotations upon Popular Hymns* that no equivalent poem is to be found among the works of the great German poet and philosopher,⁹ and the revised edition of Julian's *Dictionary of Hymnology*,¹⁰ "setting forth the origin and history of Church hymns of all ages and nations," quietly dismisses all claims, real or implied, in behalf of Goethe's authorship,¹¹ as do a series of other hymnals.¹² According to Julian's compendium "Purer yet and Purer" first appeared anonymously in the *American Sabbath-Hymnbook* in 1858,¹³ and subsequently in a great many collections in America, and also in a limited number in Great Britain.

While the year of publication of the *Sabbath-Hymnbook* tends to illumine the source of the date, appended to Goethe's name in some of the sacred songbooks cited above, it does not offer the slightest clue regarding the real origin of the hymn itself. However, a strong hint is contained in the annotations of *The Hymnal* of the Presbyterian Church in the United States and *The Inter-Church Hymnal*.¹⁴ Since these collections indicate that the particular verses of "Purer yet and Purer" stem from "Iphigenia in Tauris with original poems, 1851,"¹⁵ the possibility of a composite volume of poetry which includes Goethe's classical drama immediately comes to mind. And true enough, Bayard Quincy Morgan's *Critical Bibliography of German Literature in English Translation* lists under Anna R. Bennett an "anonymous" rendition of Goethe's *Iphigenie auf Tauris*, "with other poems."¹⁶

Privately printed in Liverpool in 1851, the "unidentified" volume, one copy of which now reposes in the British Museum and another in the Speck Collection of Goetheana at Yale, is actually entitled *Iphigenia in Tauris. From the German of Goethe. With Original Poems*.¹⁷ A signed MS inscription in a copy that belonged to the late Professor Robert Priebisch of the University of London leaves little doubt that its translator-author is, or rather was, Anna R. Bennett.¹⁸

The translation of Goethe's *Iphigenie*, which Morgan rates as "correct but undistinguished," takes up a little over half (pages 1-108) of the 200 page volume. The other half is nominally given over to "Translations from the Italian and Original Poems." As a matter of fact, the second part of the book includes only two translations, one of Giacomo Leopardi's "II Risorgi-

mento" (on pages 111-116) and one of his "Canto Notturmo" (on pages 117-122). The remaining twenty-four poems on pages 123-200 are evidently by Anna R. Bennett, and the "hymn" is among them. In the original it is titled "Longings" and consists of twelve strophes of four lines each phrased as follows:

I

Purer yet and purer,
I would be in mind;
Dearer yet and dearer,
Every duty find.

II

Hoping still and trusting
Thee without a fear;
Patiently believing
Thou wilt make all clear.

III

Calmer and yet calmer,
Trials bear and pain;
Surer yet and surer,
Peace at last to gain.

IV

Bearing still and doing,
To my lot resigned;
And to right subduing,
Heart and will and mind.

V

Brighter yet and brighter,
Virtue still perceive;
Clearer yet and clearer,
Know Thee and believe.

VI

Christ's command obeying,
Perfect seek to be;
Earnestly desiring
Union still with Thee.

VII

Farther yet and farther,
From all evil flee;
Closer and yet closer,
Ever draw to Thee.

VIII

Still in heart ascending,
Up to Thee above;
And Thy truth embracing,
Hold it fast in love.

IX

Higher yet and higher,
Out of clouds and night;
Nearer yet and nearer,
Rise towards the light.

X

Light serene and holy,
Where my soul may rest;
Purified and lowly,
Satisfied and blest.

XI

Quicker yet and quicker,
Ever onward press;
Firmer yet and firmer,
Step as I progress.

XII

Oft these earnest longings
Swell within my breast;
Yet their inner meaning
Scarce can be expressed.

Compared with its adaptations, all of which omit stanzas V, VI, VII, and VIII, Anna R. Bennett's original is distinctly more subjective. Indeed one questions the license with which some of the changes have been wrought by its editors and wonders when and where the poem was first refashioned with a view to expressing rhythmically or musically the spiritual aims held in common by all devout souls. For the most part the diverse annotations which presume to identify the poem only becloud the facts

concerning its origin. And, what is more, they bespeak the casualness with which the popular hymn has been erroneously and erratically associated with Goethe's name during the course of the past one hundred years.

Reprinted by permission from *Essays on German Language and Literature in Honor of Theodore B. Hewitt* ("University of Buffalo Studies," Vol. 20, 1952), edited by J. Alan Pfeffer.

NOTES

- 1 Cf. Theodore B. Hewitt, *Paulus Gerhart as a Hymn Writer and his Influence on English Hymnody*. New Haven, 1918; and "German Hymns in American Hymnals," *The German Quarterly* (Jan., 1948), XXI, 37-50.
- 2 In some of the hymnals "hour" (II, 2) is rendered as "hours" and "ev'ry" (I, 4), "resigned" (II, 7), "blest" (III, 8), and "expressed" (IV, 8) are at times spelled "every," "resign'd", "blessed", and express'd."
- 3 Cf. *The New Laudes Domini*, ed. by C. S. Robinson, New York, The Century Co., 1892; and *The American Hymnal*, ed. by W. J. Dawson, New York, The Century Co., 1913.
- 4 On its title page thanks are expressed to Prof. H. C. MacDougall of Wellesley College, Prof. Sumner Salter of Williams College, Pres. E. A. Alderman of the Univ. of Va., Pres. Rush Rhees of the Univ. of Rochester, and numerous others.
- 5 Cf. *The Institute Hymnal*, ed. by C. T. Ives and R. H. Woodman, New York, The H.W. Gray Co., 1921; and *The Praise Book*, ed. and comp. by H. B. Grose and G. B. Graff, Boston and Chicago, The United Society of Christian Endeavor, 1906.
- 6 Cf. *In Excelsis: Hymns with Tunes for Christ Worship*, New York, 1897; *In Excelsis: For School and Chapel*, New York, 1900; *Hymns of Worship and Service*, New York, 1915; and *Hymns of the United Church*, ed. by C. C. Morrison and H. L. Willett, Chicago, The Christian Century Press, 1906.
- 7 Cf. *A Church Hymnary*, ed. by E. A. Bedell, New York, C. E. Merrill, 1900.
- 8 Cf. *A Collection of Hymns and Tunes for Public Worship*, comp. by E. A. Bedell, New York, Maynard, Merrill & Co., 1895.
- 9 Cf. C. S. Robinson, *Annotations upon Popular Hymns*, New York, Hunt and Eaton, 1893, p. 304.
- 10 No mention is made of it in the first edition of 1892.
- 11 Revised edition, 1907, reprinted 1925, p. 1689.
- 12 Among many others, cf. *The Book of Worship. Psalms, Hymns, and Spiritual Songs*, New York, Clark and Maynard, 1868; and *Hymns of the Kingdom of God*, ed. by H. S. Coffin and A. W. Vernon, New York, A. S. Barnes and Co., 1921.

(Continued on p. 90)

Hymns In Periodical Literature

REVIEWS BY RUTH ELLIS MESSENGER

Presbyterian Survey, November 1952.

Published under the authority of the General Assembly of the Presbyterian Church U.S., this monthly completed its forty-second volume in 1952. The November issue was devoted chiefly to the subject of "Church Music" with three articles relating to hymnic interests. "Do We Have Freedom to Sing?" by Nancy W. Thomas, is the published form of a talk given January 15, 1952, before the Virginia Chapter of the A.G.O. at Richmond, to which meeting the Richmond Ministerial Association was invited.

The title chosen is not so much intended to ask a question as to warn the church of the possible loss of freedom incurred through apathy and neglect. Holding before her readers the example of the great reformers who revitalized congregational song in the past, Mrs. Thomas challenges present day leaders to provide a theory of church song comparable to theirs; and further to broaden and make personal their knowledge and experience of Christian hymnody and to promote the practice of singing. Christian clergy and musicians should themselves be active in providing new hymnic material, at the same time employing all the resources of the church in a definite program for greater knowledge and appreciation of hymns. This is an extremely interesting article, especially in laying stress upon the need for a theory of church song. Effort and enthusiasm require purposeful direction for complete fulfillment.

Hazel M. Milligan describes "A Singing Church," namely, The First Presbyterian Church of St. Petersburg, Florida. It possesses a full complement of choirs: The Girls' Choir, The Boychoir, The Chapel Choir, The Chancel Choir and The Men's Chorus. Of these, the Boychoir is prominently featured, having its social and recreational functions, among them, a summer camp.

The anonymous author of the article, "Music in Our Colleges," presents the opportunities for the study of music in three Southern Church Colleges: Austin College, Stillman College and Southwestern College. While the emphasis is not placed exclusively upon Church Music in their curricula, they are developing strong music departments in which sacred music finds an adequate place. At Southwestern a course is being offered in hymnology and anthems. The choirs of the Colleges are prominent not only

on the campus but in the community and on tour. It may be noted that even a casual survey of any standard directory of American institutions of learning, reveals an encouraging number of Colleges and Universities offering sacred music, sometimes including hymnology but not as frequently as might be desired. Here is an opportunity for graduates who are hymn-conscious to make their influence felt.

KENNETH J. FOREMAN, "Theology and the Hymnal," *Presbyterian Outlook*, January 26, 1953.

"A few remarks," says the writer, "in the current discussion of hymns and hymnals; particularly along the line of the connection, if any, between theology and the hymnal." After reminding his readers that "hymns are seldom written by theologians," that "hymnals are always theologically hospitable," and that "Nobody has to use all the hymns in the hymnal," Mr. Foreman urges us to be tolerant as to theological tests but to exclude what is "theologically bad."

Inasmuch as the Christian hymn originated in theological controversy and was first written and promulgated by theologians like Hilary and Ambrose, it is difficult to agree with Mr. Foreman's first premise. Perhaps the importance of the exceptions to his rule overshadow the more numerous cases which support his statement. As for theological hospitality, it has been fully illustrated by the free and ecumenical use of our finer hymnals. Again, no one will dispute the privilege of selection in the official use of a hymnal.

"Bad" theology, as illustrated by Mr. Foreman, turns out to be certain aspects of Roman Catholic theology which are alien to Protestantism. These irreconcilable differences between Catholicism and Protestantism (far outnumbered by their similarities) are not essentially "bad" in either group but marks of their distinctive heritage. Let each faith continue to praise God in its characteristic fashion.

IRVING LOWENS, "John Wyeth's *Repository of Sacred Music, Part Second: A Northern Precursor of Southern Folk Hymnody*," *Journal of the American Musicological Society*, Summer, 1952.

Mr. Irving Lowens, who has already made important contributions to American musicological studies, describes the present article as follows: "This paper explores the role played by John Wyeth's *Repository of Sacred Music, Part Second*, a Northern

tune book, in the origins of Southern folk hymnody and in its subsequent development, as exemplified in Southern tune books of the period." Folk hymnody, that is, the use of hymn texts with secular folk tunes, developed great popularity in the first half of the eighteenth century in New England, from which area it spread to the west and south. In the early nineteenth century, printed collections appear, among them, Davisson's *Kentucky Harmony* (Harrisonburg, Va., 1815-1816) and Wyeth's *Repository, Part Second* (Harrisburg, Pa., 1813, 1820). His earlier work, *Repository of Sacred Music*, appeared in 1812. Mr. Lowens has traced the relationship of their source material and shown the influence of Wyeth's work upon Davisson. A tabular analysis of the folk tunes in *Part Second*, demonstrates their appearance in the *Kentucky Harmony* and several succeeding collections.

A discussion of the Wyeth book as a publishing venture; information where available, about the musicians associated with the book, for Wyeth was primarily a compiler; and a reminder of the importance of this body of source material in the history of American music, are all presented in a very interesting and attractive manner. The paper is beautifully illustrated with eighteen tunes and photographs of the book and its author.

ALBERT J. MOREHEAD. "What's the Matter with our Hymn Singing?" *Christian Herald*, October, 1952.

Mr. Morehead, recalling with every evidence of nostalgia, the enthusiastic hymn singing of the 1920's in his home church, finds the current material offered for congregational praise lacking in those melodic and rhythmic qualities which formerly inspired wholehearted participation. He is distressed by the neglect of the old-time subjective and singable hymn and the substitution of the objective hymn beyond the capacity of the congregation.

Ecclesiastical tradition in music is deplored. Watts, Wesley and Luther are considered repellent to youth. In spite of their rejection of popular hymns, however, "The way in which hymnologists encourage new hymns and publish them when no one else will," is found "praiseworthy."

Basically, Mr. Morehead's criticisms are directed to hymn tunes, and his whole case depends upon the musical taste of a given congregation that may accept or reject a hymn as they musically please. The problem is not solved by repudiating the traditional but by the education of youth in the best hymnody which Christian tradition has to offer.

AMONG OUR CONTRIBUTORS

J. Vincent Higginson, a Contributing Editor of *THE HYMN*, is the Managing Editor of *The Catholic Choirmaster*. He serves as organist and choirmaster at the Roman Catholic Church of The Blessed Sacrament, New York City. His scholarly activities are represented in *Paper XV* of The Hymn Society. . . . The Reverend John H. Gertsner, Jr. Ph.D., is Professor of Church History and Government at Pittsburgh-Xenia Theological Seminary, Pittsburgh, Penna. "Singing the Words God has put into our Mouths" was an address delivered at the time of the Genevan Psalter Anniversary Celebration, November 20, 1951. . . . Dr. J. Alan Pfeffer is Executive Officer of the German Section of the University of Buffalo.

Pfeffer—A Goethean Hymn?

(Continued from p. 86)

13 Cf. *The Sabbath-Hymnbook*, Boston, Mason Bros., 1858.

14 Cf. *The Hymnal* 1895, revised 1911, Pres. Church in U.S.A., with supplement of 1917, Philadelphia, 1930; and *The Inter-Church Hymnal*, comp. by Frank Morgan, Chicago, Biglow and Main, 1930.

15 Some hymnals, such as *The Century Hymnal*, ed. by H. A. Smith, New York, The Century Co., 1921, or *The Pilgrim Hymnal*. Congregational, Boston, New York and Chicago, The Pilgrim Press, 1912, merely record "Anonymous, 1851" or "1851."

16 Cf. *A Critical Bibliography of German Literature in English Translation*, 1481-1927, supplement 1928-1935, by B. Q. Morgan, Stanford Univ., 1938.

17 *Iphigenia in Tauris. From the German of Goethe. With Original Poems* (by Anna R. Bennett), Liverpool, Baines and Herbert, 1851.

18 That Anna R. Bennett was a Gladstone or a close relative of the clan is apparent from a number of facts: 1) the book was published in Liverpool, the native town of W. E. Gladstone; 2) the "Preface" was completed on Oct. 17, 1850, in Sidmouth where Daniel Gladstone Cottington resided; 3) the Prime Minister's mother was named Anne Robertson; 4) one of his sisters was called Anne; and 5) an Anne R. Bennett née Gladstone published in 1853 a description of the Alpine sanctuary at Einsiedeln together with poems translated from the German.

NOTICE

Mr. Kenneth Mummery, dealer in old and rare music and books, 9 St. Winifred's Road, Bournemouth, England, has generously made available a number of his recent catalogues in which he lists some unusual and rare items in hymnology. Copies of the catalogue may be had from the Editor.

REVIEWS

The Medieval Latin Hymn, by Ruth Ellis Messenger, Ph.D., pp. x, 138. 24 cm. Washington, D. C., Capital Press, (1731-14th St.), 1953. \$3.25.

The Associate Editor of this magazine formerly Associate Professor of History at Hunter College, has here summarized her many special studies of the Latin hymns which have appeared from time to time during the past two decades in *Folia*, *The Papers of The Hymn Society of America*, *Speculum*, and other learned journals. This has been Dr. Messenger's own, peculiar field of research ever since the publication of her significant (Columbia University) dissertation, *Ethical Teaching in the Latin Hymns of Medieval England*, in 1930.

The present work was preceded a decade ago by her study of *The Christian Hymns of the First Three Centuries (Papers of The Hymn Society of America IX)*. The theme is here taken up at the fourth century, with a discussion of early writers and the use of their hymns in worship. Successive chapters discuss the old, monastic hymnal, the ninth century revival which led to the new hymns and sequences, those of the late middle ages, and the newer processional hymns. A final chapter discusses the influence and survival of all the Latin hymns.

Seventeen illustrative hymns are quoted in full, with fine English renderings drawn from various translators. The work concludes with ten pages of bibliography, including a full list of the author's own contributions to the field.

This attractively bound book comes as a worthy and fitting climax to Dr. Messenger's career, one which will be cherished by her many friends and students. It reads well, in a pleasant, informative style, without being pedantic. It should be required reading for all persons who still believe that hymns originated with Isaac Watts and Charles Wesley. *Ad auctorem summa cum gratulatione!*

—Leonard Ellinwood

Popular Hymns of Pantycelyn (1717-1791). Translated from the Welsh to English by Rev. R. R. Williams. Privately printed.

In order to understand something of the translations, a little knowledge of the Welsh hymnodist, Rev. William Williams of Pantycelyn (or Pantycelyn, as he is known) seems to be in order.

As is stated in the foreword to the volume, the hymns of Pantycelyn are given the foremost place in the church services of the Welsh nation, and he is in the front ranks among Welsh poets. He is probably best known in America as the writer of the great hymn "Guide me, O Thou great Jehovah."

The translator has taken unto himself a difficult task. He has much to contend with; most of all, the context of ideas must be kept intact, and Mr. Williams has succeeded admirably in this respect. His choice of words is in impeccable taste; never interfering or intruding, but always in submission to the original. At times he is able to clarify many obscure phrases to the Welsh-English reader.

The hymns included are broad in scope and there is a feeling of an ever-reaching out and a full knowledge that (as translated):

My precious soul was never made
To love the dust of earth
But to possess through Christ, the Lord,
A life of priceless worth.

Pantycelyn plumbed the depths of the soul in his great hymns, and this quality has been truly captured in the excellent translations.

Hymns of Ann Griffiths (1176-1805)

Again, in this little volume, the translator, Rev. R. R. Williams, has kept as closely as possible to the original, and the translations retain the depth and meaning of these hymns. Ann Griffiths died young, but she left a wealth of material, and seems to sum up her profound religious experience with the assurance that (translated):

Now my spirit will abandon
Every idol, every claim,
For upon it has been written
Greater charm of Jesus' name.

We are greatly indebted to Mr. Williams for this contribution through these translations. Through them the casual reader or the hymnic scholar gains true insight into the immortal hymns of Pantycelyn and Ann Griffiths.

Mawl A Chan (Praise and Song), Hymnal in bi-lingual form, compiled and privately published, 1952, by the Hymnal Committee of the Welsh Church, Detroit, Michigan. (Daniel Hughes, pastor of the Church.)

It is a very commendable effort on the part of the Committee to have done so much research in bringing out 322 Welsh hymns and the same number of English hymns set to 322

tunes, none of which are duplicated. These include a representative group of ancient and modern hymns and many original contributions. The engraving is good, and there are very few errors, considering the monumental task undertaken.

As is so often the case, some of the translations of texts do not always succeed in conforming to music meter, and the result is not always a happy one.

It is gratifying to note that many of the famous hymns which are such an integral part of the "Gymanfa Ganu," or Sacred Hymn Festival, have been, for the most part, kept intact in words and music. (The Welsh people, or Cymry, are noted throughout the world for hymn-singing in four parts, and these Hymn Festivals are truly an expression of their deep and fervent religious feelings.) However, it would seem a sound idea for those bringing out new Welsh-English hymnals to check beforehand with the National Gymanfa Ganu Committee here in The United States, so that the most widely sung hymns in the "Gymanfa" would have the same text and corresponding tune in the Hymnal as in the National Gymanfa Book.

For example, the beloved tune PEN-PARK, sung by Welsh people everywhere here in America with the Welsh words beginning "Ai am fy meiau i" has an entirely different set of words in this Hymnal. This is one hymn which is sung at the majority of Welsh Hymn Festivals throughout the country and is known and beloved by all with the text mentioned above. The same might be said about a number of other well-known hymns; as we all

know, a change is only good when it is for the better, and this observation is made with the hope that in the future more cohesive cooperation may be observed in this field.

Some of the hymns have been transposed from the original, which, in most cases, one feels to be an improvement from the standpoint of average congregational singing. Included also are some of the well-known English hymns with Welsh translations. Notable among the English translations from the Welsh is the one by Rev. Daniel Hughes sung to the famous hymn tune in the minor mode, TREWEN, beginning "O gariad! O gariad mor rhad!" (O love all divine, full and free!). The true meaning of this wonderful hymn has been captured by the translator from the original Welsh.

The new hymns by present day composers will be evaluated more fully with the passage of time.

On the whole, the hymn tunes and corresponding Welsh-English texts are excellent. This hymnal is a noteworthy contribution to the Welsh-English speaking congregations, and will be of great interest to students of hymnology.

—Frances Williams

Hymns of Hope and Courage, Edited by Dr. Anton T. Boisen. Fourth Edition, revised and enlarged. Published by the Editor at Chicago Theological Seminary, Chicago, Ill.

Hymns of Hope and Courage do bring hope and inspire courage for those who are hospitalized with mental illness. It is a hymnal which was first published by Dr. Boisen in 1937, and this fourth edition shows how

helpful it has been in many mental hospitals. Because it is used for particular groups at worship in the Hebrew-Christian tradition, the texts of the hymns have been very carefully chosen and certain adaptations have been made which do much to arouse the interest of the student of hymnology. The texts of all the hymns are printed in poetic form, with the first stanza given within the musical staves, and then all stanzas (repeating the first) printed below the music. This makes it possible to use the book for devotional reading apart from the singing of the hymns. The indexes are helpful, and one of them, The Topical Index, is worth careful study on the part of worship leaders as the Hymnal is not arranged in the convenient marked sections characteristic of most denominational books.

There are 108 hymns and a careful selection of responses and other choral aids in worship. Five simple arrangements of Negro Spirituals strengthen the book and attest to its use with interracial groups who are found in most of our mental hospitals. Seven Christmas hymns cover a wide range. Evidently the five in the first edition were thought insufficient, and the Supplement adds two: "Silent Night" (in a lower key and with a simple singable translation) and "The First Nowell." The suffering of Christ on Calvary is of course a powerful, moving theme. Many poets have attempted to express its deep theological and personal meaning. Obviously it is too intensely personal in the writings of those in the Evangelical tradition for its inclusion in a Hymnal which is to be devised for "psychotherapeutic considerations." This accounts for the

omission of Isaac Watts' "When I Survey The Wondrous Cross." The only two passion hymns included are Robert Bridges' translation of Gerhardt's "O Sacred Head Now Wounded" and the Spiritual "Were You There When They Crucified My Lord?" Five hymns with specific reference to Easter add a note of joy to the Liturgical Year emphasis: Wesley's "Christ the Lord Is Ris'n Today" (LYRA DAVIDICA); the Latin hymn, "The Strife is O'er" (PAL-ESTRINA); "All Hail The Power of Jesus' Name" (MILES LANE) by Peronet; a new one by Frederick Hosmer to a tune by Wainwright harmonized by S. S. Wesley is worth study: "On eyes that watch through sorrow's night;" Hosmer has another not usually used on Easter: "O Day of Light and Gladness, of Prophecy and Song" set to the German tune MUNICH.

Most of the other hymns emphasize prayer, meditation, poise and quiet contemplation of spiritual truths. The musical editor for this edition is Frederick L. Marriott of the Rockefeller Memorial Chapel and Lecturer on Church Music in Chicago Seminary. He has wisely pitched the tunes for unison singing in a high D low C range. One feels at times that the Hymnal is *too good* musically; that is, it assumes too much musical knowledge on the part of those who sing. Many congregations would seriously object to the tunes to which some hymns have been set. It may well be that ability in music is at a higher level among the groups in our mental hospitals. Certainly many wonderful things are being done in music therapy, but many of the tunes seem un-

necessarily involved. To cite a few examples: Tennyson's "Strong Son of God Immortal Love" (a better poem than a hymn) is set to ROCKINGHAM as adapted by Edward Miller. And why give up MARYTON in favor of HURSLEY for Washington Gladden's "O Master Let Me Walk With Thee?" Surley Mann's tune ANGEL STORY is much more singable than the lovely Welsh tune MEIRIONYDD chosen for John Bode's much used "O Jesus I have Promised." MEIRIONYDD distorts and over-accentuates many of the minor words. And a second tune for George Matheson's "O love that will not let Me Go," though harmonized by Bach, renders the last phrases in each line ridiculous, with five slurred notes to a short word like *richer*. The Bach tune is ES IST GEWISSLICH AN DER ZEIT. In fairness to Dr. Marriott, he does use ST. MARGARET first! Again, when the simple AURELIA of S. S. Wesley is possible for Montgomery's "God Is My Strong Salvation" we find the strong but not too fitting Melchior Teschner's ST. THEODULPH usually used for "All Glory Laud and Honor," the Palm Sunday hymn. MEIRIONYDD is used again for Bernard of Cluny's "Jerusalem the Golden." Is Dr. Marriott reacting too strongly against the nineteenth century tunes? The Welsh tunes are wonderful, but we are not all Welshmen and surely the held note, a dotted half, which begins MEIRIONYDD, is inappropriate for the word "Jerusalem." Dr. Boisen has altered the words to "Jerusalem the glorious, O Paradise of Joy," and in most cases his alterations greatly improve the hymn, as we believe Alexander Ewing's tune would improve the singing.

One wonders why William Kethe's version of Psalm 100 should be given as: "Him serve with *fear*" when such a strong case can be made out for "mirth" . . . surely more applicable to hymns on hope and courage than fear. It is good to see the stanza in Father Faber's "Faith of our fathers" on: "Our fathers chained in prisons dark" . . . although many current hymnals have omitted it as unrealistic and hypocritical for contemporary singers. Present world conditions make it less remote from Christian experience, although the line might easily be misunderstood by mentally ill persons. Samuel Longfellow's "God's Trumpet Wakes the Slumbering World" (surely not one of his best) might well be omitted, especially when sung to Handel's CHRISTMAS. And Hosmer's

"Hear, hear, O ye nations and hearing
obey
The cry from the past and the call of
today,
Earth wearies and wastes with her
fresh life outpoured
The glut of the cannon, the spoil of
the sword."

is certainly too oppressively didactic to be a good hymn. It reeks of the finger-shaking method and is poetic propaganda poorly presented. But enough of this tendency to pick *Hymns Of Hope And Courage* to pieces. When we consider Dr. Boisen's admirable purpose and the forthright way he has blazed new trails and gone about a thankless but necessary task, we are much in his debt. Indeed, I should like to see this book used in our churches. It is far superior to many

of the interdenominational hymnals in use today, and a wonderful discipline for those given to orgies of emotionalism in words and tunes. These hymns, carefully compiled and always standing up to the test of usage, are really Gospel Songs; one says this without the use of quotes which would have to be used regarding many paper backed books bearing a similar title. They present the Christian Gospel of good news to confused and suffering people. The hymns are positive, helpful, persuasive, calm and assuring. While those of us in the technical area of hymnody may strain at a few gnats and swallow more camels, we must remember that this hymnal came out of situations demanding help and was an adventure in an unexplored field. It ought to be used in every mental hospital in our country, and The Hymn Society will do well to recommend it to chaplains serving in this capacity. It may be used by Roman Catholics and Protestants alike. I know of no discerning pastor who could not use this hymnal to strengthen corporate worship and to illustrate the preaching of the Gospel. Any congregation would be helped by using it. The mystic, Evelyn Underhill, has reminded us that "the hymn, more than any act of corporate worship, breaks down the lonely isolation of the soul." One is sure that this noteworthy hymnal, compiled and edited by Dr. Boisen for those who need hope and courage, will do much to "take from our souls the strain and stress" of life's anxieties and bring the healing power of sung praise to God.

—Alfred B. Haas

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